



NEWS SCOPE

A newsletter for designers, collectors and lovers of kaleidoscopes

Vol. 27 No. 1
Winter 2012



22nd Brewster Kaleidoscope Society Convention Atlanta, GA

April 12 – 15, 2012



Convention Classes

At the convention you will have a chance to take classes with world-renowned kaleidoscope artists. Make your very own one-of-a-kind collectible kaleidoscope!

Class 1: Peggy and Steve Kittelson, Cost \$150, Class Size: maximum of 8, Sat 9 AM - 12 PM - 3 hours. Make a kaleidoscope with a brass body, handpainted with an overcoating. Your finished kaleidoscope will have a 7 point, 2 mirror system and an oil-filled cell. Bring your own objects, or use materials available in the class.

Class 2: Judith Paul and Tom Durden, Cost \$145, Class Size: maximum of 12, Sat 9 AM - 1 PM - 4 hours. Build a liquid filled powder coated 8 1/2" aluminum scope with us. Then decorate it with dichroic glass and design a dichroic filled cell. There will be 5 colored exteriors to choose from and hundreds of pieces of fire polished dichroic to play with. For the cell there will be hundreds of pieces of glass, metal, anodized wire, beads and dichroic to choose from. Your scope will be enhanced with a 3 diopter glass magnifying lens and a six point 2 mirror system, which you may choose (or not) to assemble for yourself.

Class 3: Bob and Grace Ade, Cost \$140, Class Size: maximum of 10, Sat 1 - 4 PM - 3 hours. Build an art glass parlor scope 8" long, 2" wide and 6" high. The semi-cylindrical case will be mounted on a glass pedestal. You may choose either a 2 mirror or 3 mirror system. The rotating dry cell has a removable cap to allow personalizing the contents. Some soldering and gluing involved. No previous skills required. Grace and Bob Ade will assist with each step as necessary. You may choose from several colors of art glass cases for your project.

Class 4: Phil Coghill, Cost \$140, Class size: minimum 4, maximum 12, Sat 1-4 PM - 3 hours. Decorate and assemble a wooden scope, approximately 9" long by 2.5" diameter, using the metal leaf technique. You can choose an assembled 6 point, 2 mirror system or assemble your own. You may choose from available completed liquid-filled cells, or you can fill a dry cell with your choice of items, including flame-worked glass pieces.



Class 5: Luc and Sallie Durette. Cost \$300, Class size: minimum 15, maximum 25, Sat 12:30-4 PM - 3.5 hours. Create a rectangular wooden scope, 8" x 3" x 2.5", in the style of the Durette's Cosmo scope. You will assemble an expanded 3 mirror system (similar to the Cosmo interior) and choose the exterior design from a large selection of engraved wood (including laser cut scenes), inlaid wood, or inlaid ceramic insets. You can choose from a wide selection of charms, wires, etc. to complete your 2" diameter dry or oil-filled cell. Your finished high quality kaleidoscope would retail at over \$350, a worthy addition to your kaleidoscope collection.

Class 6: Scott Cole. Cost \$140, Class Size: maximum of 10, Sat 9 AM - 12:30 PM - 3.5 hours. Using an intricately colored glass tube, construct a 2-mirror sidelight with a ball-bearing turning end. You will be able to do some lamp-working for a more detailed object cell and add a glass magnifier to enhance the image. The result will be uniquely spectacular on both the exterior as well as the interior.

The Brewster Kaleidoscope Society Mission Statement:

The Brewster Kaleidoscope Society is a unique organization which provides a forum for artists, collectors, and retailers to promote and perpetuate kaleidoscopes as an art form.

... 2012 Renewal Notice ...

Please look at your mailing label on this newsletter.

**If your NAME on the mailing label is RED,
then you need to RENEW your membership.**

This January issue will be your last
so please renew for 2012 now ...

A link on the Brewster website connects to an online membership form that allows you to pay safely, securely and conveniently by credit card.

**Simply click on the "JOIN or RENEW" link at
www.brewstersociety.com.**

Make your membership selection and update your membership contact information. You will get your receipt and confirmation in seconds by email.
(The BKS prefers you to use this method. Thank you.)

If you prefer to mail your dues:

If your contact and membership information is still the same as last year, just send a check or money order made **payable to The Brewster Society**.

An application/membership (pdf) form can be downloaded at
www.brewstersociety.com/join.html.

Mail the form with payment* to the address below.

MAIL TO:

Mary T. Boll, BKS Membership Coordinator
1032 North Street
Wheelersburg, OH 45694, USA

*International Members please pay by
Postal or International money orders in US dollars if mailing your payment.

If you have any questions:
email mboll@adelphia.net or call 740-352-2310.

This is your newsletter.

Please feel free to submit any interesting kaleidoscope related stories. This is the place to expose what you know, and then share with the rest of the membership.

Please keep submissions more than 20 words, less than 500 words, and pictures are important to include....

We will reserve the right to edit based on available space.

This is your newsletter.

Submit articles and photos to Karascopes@aol.com
Photos should be at least 2" x 2" and 300dpi for best reproduction.

Brewster Kaleidoscope Society

PO Box 95

Damascus MD 20872

The NEWS SCOPE

is published quarterly

Membership & Yearly Subscription

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Founder

Cozy Baker (1923-2010)

PASSWORD

To access the

**Members Only Section on
www.brewstersociety.com**

Username: **bksmember**

Password: **scopesY11**

Ad Space Available

We invite you to take advantage of the expanding newsletter to:

- Extend your marketing
- Target a select audience
- Promote your artwork
- Promote your gallery or store

**For more information
contact:**

Charles Karadimos

301-253-5789 or

Karascopes@aol.com

Ad rate sheet available at

www.brewstersociety.com/join.html

2012 CONVENTION SCHEDULE (tentative)

Thursday, April 12

9:00 am—9:00 pm	Registration
9:00 am—4:00 pm	Artist setup in sales room
4:00 pm—5:00 pm	Artist/Retailer supper
5:00 pm—10:00 pm	Wholesale session with artists and retailers only
7:00 pm—9:00 pm	Collector Welcome Reception

Friday, April 13

8:00 am—9:00 am	Breakfast
9:00 am—12:00 pm	General Session, unveiling of new scopes
12:00 pm—1:30 pm	Buffet lunch
1:00 pm—4:00 pm	Sales room open to Brewster members only
2:00 pm—4:00 pm	Wood Turning demonstration (tentative)
3:00 pm—4:00 pm	Bob Sabath—Brewster the next 5 years
4:00 pm—5:00 pm	Janice Chesnik—Kaleidoscope Quilt Trunk Show and Talk

*I'd like to buy the World
a Scope...*

Saturday, April 14

Classes/discussion groups	
8:00 am—10:00 am	Breakfast
9:00 am—12:00 pm	Classes: Kittelson (9-12), Paul/Durden (9-1), Cole (9-12:30)
1:00 pm—4:00 pm	Classes: Ade (1-4), Coghill (1-4), Durette (12:30-4),
9:00 am—10:00 am	Outreach Advocacy Committee
10:00 am—11:00 am	Future Convention Planning
10:00 am—12:00 pm	Sales room open to Brewster members only
12:00 pm—4:00 pm	Sales room open to Brewster members and general public
7:00 pm—midnight	Banquet and Party

Sunday, April 15

9:00 am—12:00 pm	Breakfast/Brunch with General Session/Awards
12:00 pm—4:00 pm	Sales room open to Brewster members and general public
5:00 pm	Break down and Wrap up

CONVENTION IDEAS

We are still looking for your ideas and recommendations for the 2012 Convention.

And more importantly, if you'd like to volunteer, we'd love to hear from you. If you have a program you would like to present, let us know.

The tentative schedule and registration details are posted.

Contact : Emily or Ginger at 678-937-2673
or wescope2@gmail.com

with your willingness to assist with registration, sales/display, publicity, entertainment, or any other arrangements.

It is fun being involved, and you will contribute to everyone's enjoyment.

BKS Planning Session

A session is scheduled at the convention to discuss the plan for restructuring the organization, to get more people involved, as committee leaders and volunteers, and determine the future of the BKS.

If you will not be attending the convention this year, please submit your thoughts and comments early enough to us so that we may be able to address these issues in April.

Volunteers Needed for 2012 Convention

If you would like to help for an hour or two in the sales area or be a convention access monitor,

please contact Sharon Sandstrom
by phone ... 919-453-0066
by email ... sharonsands@msn.com

CONVENTION

Silent Auction Kaleidoscope Theme "Southern Spring"

Members of the BKS are encouraged to submit a one-of-a-kind kaleidoscope based on the theme "Southern Spring" for a silent auction that will be part of the 2012 convention in Atlanta, Georgia. When we think of the South and Springtime, we think of sunshine, balmy weather and beautiful spring flowers—dogwoods, azaleas, wisteria, violets, forsythia; iced tea and iced cold Coke on the veranda; cotillion dances; Gone with the Wind, antebellum mansions and magnolias; peaches, peanuts and pecans. We invite you to create a kaleidoscope that evokes images of the South and the Spring.

The Silent Auction Kaleidoscopes are to be delivered to the sales room during artist set up time on Thursday and will be on exhibit in the sales room Friday and Saturday of the convention. The collectors will get a chance to preview these scopes during their reception on Thursday evening. Bidding will begin when the sales room opens on Friday and end during the banquet Saturday evening. Winning bidders will be announced during the banquet.



Are you interested in
Japanese
Kaleidoscopes?

www.japanesekaleidoscopes.blogspot.com/

In Memory of Alda Siegan

A letter to be shared ...

It is with heavy heart that I write this letter to inform you and members of the Brewster Kaleidoscope Society that my beloved wife Alda has succumbed to the ravages of an internal melanoma cancer on 5 October 2011.

Though Alda had not been directly involved in Society activities during recent years, I am certain She will be remembered by the many Society members (artists, proprietors and collectors) who can recall her past associations. During the earlier phases of popular interest in contemporary kaleidoscopes, Alda opened her shop KALEIDO in West Hollywood, the very first shop to sell only kaleidoscopes. Typically, Alda developed a close relationship with Cozy Baker and ultimately became an important source of advice to many designers, old as well as new.

Alda reluctantly sold KALEIDO in the early 1990's to join me in retirement and our travels throughout Europe. In her loving memory, I plan to continue her membership in the Brewster Society.

Deeply saddened,
David H Siegan
2541 Angelo Drive
Los Angeles, CA 90077

A color version of the
newsletter is available for download at
www.brewstersociety.com
in the Members Only Section.
PASSWORD : scopesY11



BKS on facebook

Share your plans and expectations for Atlanta on Facebook.
Log on to Facebook and use "Search" to locate
the "Brewster Kaleidoscope Society" page.



A Mysterious Kaleidoscope

by Chris Martin

When I bought this kaleidoscope online, I didn't think much about it. I collect kaleidoscopes, and found this one on the U.K. version of eBay, which seems natural to me because I'm from England. As I remember it, there were very few details: "Old toy kaleidoscope, made of tin," or words to that effect. The seller mentioned that it came with a short descriptive note. So I placed a bid and won it. I think I paid twenty dollars, including shipping.

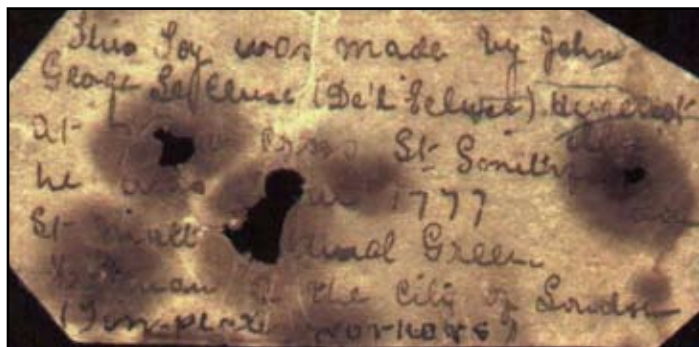


When I received it, it was indeed an old kaleidoscope. It was eight inches long and two inches in diameter, and seemed to be made of sheet metal that was rolled into a tubular shape. I saw no indications that it was soldered or welded. The viewing end has a simple round and open hole. The rotating object cell has a glass face and contains small glass fragments. The image appears to be made by a two mirror system, producing a mandala.

When I removed the viewing end by gently pulling it out, I saw that the fit was a carefully manufactured joint. I also noticed that segments of cork had been used to provide the correct angle between the mirror strips. I also noticed a strand of string, presumably to hold the internal assembly together. The external body seems to have had a red lacquer coating that was hand-painted on it.

Then I remembered something about a descriptive note, but I didn't see it. I had put all the wrapping in the recycle bin, so I went downstairs and rustled through the box again. There I found a small piece of soiled paper about 2 3/4 inches by 1 1/4 inches, and handwritten on it in old-fashion lettering: "This toy was made by John George LeCluse (De'l Ecluse) Hugernot at 7 Cow Cross St. Smithfield. He was born in 1777 St. Matt Bethnal Green, Freeman of the City of London "Tin-plate worker"

With the help of friends, Google searches, and hours



of research into old London tin-workers Guild rosters, I still only knew from the small slip of paper that the maker of the kaleidoscope was a man named John George LeCluse and the only other fact I found was that he possibly had a wife named Mary.

A couple of years later, in yet another Google search, I found a picture of St. Luke's Church in London, posted by a woman with the caption "My ancestor John George Lecluse (1777-1847) and his wife Mary are buried here."

At last, something !

With the help of my brother in England, I contacted this lady, who turned out to be the great, great, great granddaughter of John George LeCluse. Her name was Amanda Slater, and she knew a great deal about her ancestor. She said the handwriting on the slip of paper that came with the scope seemed to match the handwriting of his granddaughter from her marriage entry in the register of St. Luke Marylebone in 1900.

From information on that tiny slip of paper we know LeCluse built this toy between 1809 and 1826 while he lived at 7 Cow Cross Street, Smithfields. I knew, of course, that these dates included the year 1817, when Sir David Brewster invented the kaleidoscope. Brewster was born in 1781, just four years after LeCluse. He turned to optics and scientific instruments in 1801, which was the same year that LeCluse was granted his certificate as a tin worker.

So I wonder: Did LeCluse and Brewster know each other? Could LeCluse have been one of the several authorized manufacturers of Brewster's invention? At the very least, could this be the oldest toy kaleidoscope in the United States at between 186 and 203 years old? And finally, how did that slip of paper manage to survive all these years -- long enough to be included with the kaleidoscope?

I would love to hear from anyone who could possibly help me solve some of these mysteries.

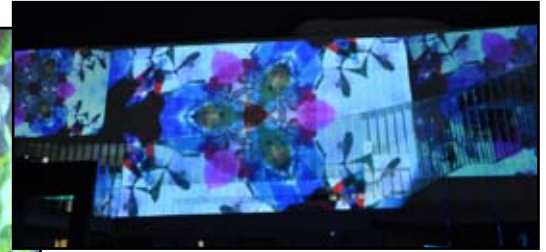
Please contact me at: cmartin52@ec.rr.com



Great Spectacle

submitted by Junko Aragane

The largest images of projection kaleidoscopes were realized at Hamada Children's Museum of Art in Japan as a final night event of the kaleidoscope exhibition of Mitsuru and Yuriko Yoda, renowned Japanese kaleidoscope artists. It was a great spectacle.



Both children and adults in the front garden were excited to immerse in the colorful light flow.

The building is 62 meters wide and the whole building was covered with kaleidoscopic patterns. The white building was totally changed to a beautifully colored movie screen.

The Yodas have been developing projection kaleidoscopes for these years and the exhibition covered their achievement totally.



In one room there was a big screen of storytelling shadowgraph with several kaleidoscope images and mobile patterns. The scene showed a field with lots of dandelion flowers, which was very heartwarming.

In another room there was a screen on which kaleidoscope images were projected. Children move or pause behind the screen and enjoyed to participate in the changing images.



There were also Yoda's masterpieces, some of which were presented at the BKS conventions. They collaborated with local university students to combine traditional local craft with kaleidoscopes. They also taught children to create their own kaleidoscopes. Mr. and Mrs. Yoda direct all their energies to showing children and adults a wonderful world of kaleidoscopes and their efforts were rewarded.

***To see the video of this exhibit
and spectacular projection
please visit***

<http://www.youtube.com/watch?NR=1&feature=endscreen&v=9kuCHHm6qjM>

Artist and Retailer Logos



If you are a BKS member artist or retailer, we encourage you to place a link on your website or printed copy which points to the BKS (www.brewstersociety.com). On the Members Only page of the BKS website, you'll find artist and retailer images to use for this purpose. By incorporating these links, you can promote both yourselves and the BKS, and provide greater visibility for both.



Featured Artist : Phil Coghill

My start with kaleidoscopes: I completed a degree in Industrial Arts Education at the University of Southern Mississippi in 1983 and learned pretty quickly that, although I enjoyed the opportunities to work with a variety of materials and be surrounded by tools, the high school classroom was not where I really wanted to be.

My family moved to Lafayette, Louisiana in 1985 and after teaching for a few years I decided to set up a small stained glass studio making mainly panels, and boxes. I shortly discovered kaleidoscopes. Soon I decided to concentrate on kaleidoscopes, joined the Brewster Society and attended my first convention, Louisville. During the early years I worked craft shows around the southeast. In fact, some of my best early design ideas came while driving to shows. My work evolved from triangular-bodied, wheeled scopes to incorporating glass slumping, fusing, flame worked glass and various mirror systems. Somewhere during this process my interest in wood-working was rekindled and I added a lathe to my studio. Since the mid-nineties I have used wood for my scope bodies, first, in theme-based scopes such as Sunset in the Canyon, and later in lathe-turned pieces.

Louisiana provided plenty of hurricane-damaged trees and I got much satisfaction from creating art from beautiful wood that would have otherwise been destroyed. Since moving to the mountains of North Carolina in 2010 I have an even greater variety of woods available. I continue to use storm-damaged trees or trees cut for landscaping purposes. Hearing a chainsaw operating in the neighborhood sends me out the door to track down new wood.

Design influences: Unlike many artists who create a signature style with related variations, I prefer to design pieces unrelated to my earlier creations. Nature is a major influence on my work. I try to build on wood's unique characteristics such as spalting, worm holes, and irregular grains. The wood is my guide as I use beauty nature has already designed.

Other influences include architecture ("Dome Series"), from our trip to Russia, and celebration of human experiences (such as "Unity").

Finally, my overall designs are the result of creating complementary components to fit a new mirror system, object case, or scope body feature.

My greatest kaleidoscope enjoyment: I enjoy the creative opportunities. There seems to be no end to the combinations of designs, interior and exterior. Learning and experimenting with new techniques keeps the work interesting and challenging.

I also enjoy teaching other people to make kaleidoscopes. I have taught classes through university community education, but the highlight of my teaching was teaching kaleidoscope-making to children in Ekaterinburg, Russia.

Hearing "Wow!" from students, craft show visitors, first-timers or seasoned collectors, continues to motivate me to involve people in the beauty and mystery of kaleidoscopes.

Future plans: I plan to focus on making one-of-a-kind and limited editions kaleidoscopes. I also plan to incorporate more surface decorations such as piercing, carving, and marbling, and as well as to explore new mirror configurations.



The tall scope is one of the "Dome" series. The wood is spalted hackberry with a metal leaf dome. The other one is one of the "Garden Party" series. The wood is maple. The scope is painted using the marbling technique and the base airbrushed acrylics. The mirror system resembles a row of flowers in an arched shape.

Phil Coghill ... email at coghillp@gmail.com

Travel with a Kaleidoscope

submitted by Darlene and Bruce Moore

Recently my family traveled to a unique destination, the mountainous area of northern Viet Nam. I wanted to take some special gifts to share with the people we met along the way. The treasures I selected included silver and turquoise jewelry from the Southwest where I live, and several small kaleidoscopes for fun.

After the flight to Hanoi, we took an overnight train to the remote mountains along Viet Nam's border with China. We met up with our Hmong guide and set out on a long hike into a tropical valley, down slippery muddy trails, past green terraced rice paddies, and finally to the home of the host Hmong family. Some of their neighbors and even a water buffalo join in.

We had a memorable experience eating local foods cooked over open fire, trying to talk with the adults, and playing with the children. They had never seen a kaleidoscope before and were so fascinated that the colors surpassed the language barrier. The little boy embraced his new toys with both hands. The sister's traditional jacket was itself a kaleidoscope of many colors.

I often think back to our exotic trip and hope the children are still enjoying Dr. Brewster's gift to the world.



Mirror, Mirror, in the Scope

Normally an article gives advice to the reader, but I'm asking for advice! I'm looking for information on kaleidoscope mirrors from the more experienced Brewster members. If you can write an article and recommend suppliers, it would be appreciated. There must be other kaleidoscope enthusiasts that have limited opportunity to take classes and share information.

I've been making kaleidoscopes for about 8 years and consider myself a novice. I usually enjoy a challenge and try different styles in making the kaleidoscope bodies, object cells, and mirrors. Another challenge is keeping material costs down so I can afford to experiment and occasionally give or sell the successful ones. My current challenge is finding a front-surface mirror supplier. My treasured supply of mirrors is dwindling and the previous supplier seems to have gone out of business.

I have checked on front-surface mirrors that are pre-cut, but some are a bit narrow since I like to use mirrors ranging in size from 1-2" x 8". I have tried to cut my own from the larger sheets, but they tend to curve at the ends and aren't exact like the laser cut ones. I have contacted a couple companies that provide front-surface mirrors, but the prices seem steep (\$12-15 per strip). I wonder if I'm finding the right companies.

Your advice would be appreciated and I hope to see you in April.

Darlene Moore ... moorenm@comcast.net

WILEY·JOB
SCOPEWORKS
HAND-CRAFTED • POLY-ANGULAR • KALEIDOSCOPIES
SINCE 1987

A black and white photograph of a man with glasses, wearing a dark shirt, working on a kaleidoscope. He is holding a small, cylindrical object in his hands, and a bright light is visible inside the device. The background is dark and indistinct.

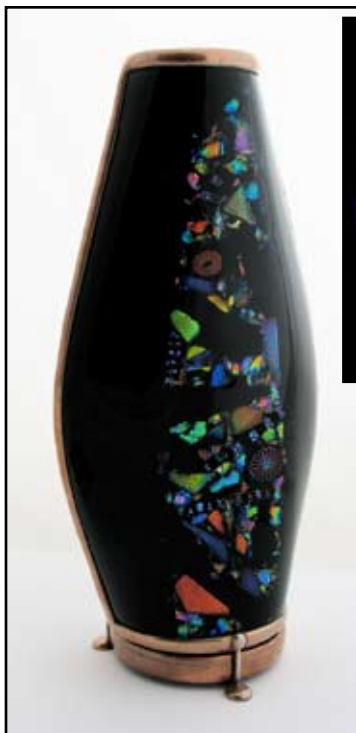
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Scopes and Scouts

submitted by Bob Coleberd

Twenty-four Cub Scouts, ages six to eleven, in Pack 307 at First Presbyterian Church, Granada Hills, California, were treated to a kaleidoscope-making project in November by Bob Coleberd (Brewster), Ron Thompson and Debbie Bolton. Inexpensive, non-breakable materials, easily fabricated, were featured in the design. The barrel is PVC pipe, the ends turned and bored out poplar wood. The mirrors, arranged in a simple triangle, are one-eighth inch aluminum-coated acrylic cut into strips on a bandsaw. With sixteen teeth to the inch, the saw blade didn't chip the aluminum coating. The lens is plastic. The barrel is spray-painted blue, the ends yellow, the Cub Scout colors. In the first session the Cubs filled the object cell with 95 beads of stained glass in six colors. In the second session they glued the components together with silicone, pasted on a Cub Scout decal and with home happy with a scope.





Artist Name : **Charles Karadimos**

Scope Name : *Dichro Galaxy II*

Edition of 3

Mirror system : Perfect tapered 2 mirror, 15 point
Object case : Dry, free-turning (fused dichroic) object cell containing 95% dichroic glass (fused, lampworked, and hand cut)

External features : Fused dichroic on black glass, slumped, and encased in clear glass.

Dimensions : 10" tall; weighs almost 3 pounds
www.Karascope.com

Artist Name : **Arny Weinstein**

Scope Name : *Perspectives*

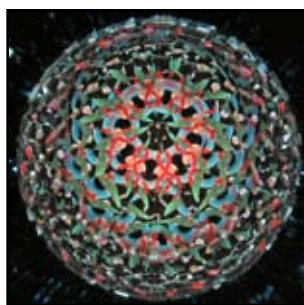
Open Edition

Mirror system : A tapered 3 mirror system with two eye-holes looking through different points of the wide opening of the mirrors. The larger eye-hole exhibits a globe-like image. And for another "perspective", the smaller eye-hole, with greater magnification, focuses on an 8 point mandala on the surface of the globe.

Object case : Liquid chamber with flame-worked glass
External features : Jatoba and East Indian Rosewood

Dimensions : 11.5" H x 5" W x 3.25" D

Suggested retail : \$475



A color version of the newsletter can be downloaded at www.brewstersociety.com in the Members Only Section.
PASSWORD : scopesY11

Scoops on Scopes



Artist Name : **Charles J Sorg**

Scope Name : *'SUNFLOWER'*

One of a kind

Mirror system : Two-mirror system produces six-point image

Object case : 3" diameter, all glass (99%) with slumped top. Contains : Hand-manipulated transparent and opaque colored and dichroic glass.

External features : Front: Fused and slumped glass with stylized image of sunflower. Back has been slumped. It also has a decorative finial on top.

Dimensions: 13"H x 8.75"W x 4.25"D



Inspired by the 19th century Charles G. Bush Color Wheel, Wiley Jobe has created a free-standing piece that adds a changing background color to any parlour kaleidoscope ... no batteries needed! The color wheel can be adjusted 90 degrees on its' richly finished turned cherry pedestal.

Hope for the Recovery

第12回 Japan Kaleidoscope Grand Prix 2012
日本万華鏡大賞公募展



東京展 2011年12月4日(日)~11日(日)
科学技術館(千代田区北の丸公園/TEL.03-3212-8500)

The 12th Japan Kaleidoscope Grand Prix by Japan Kaleidoscope Club, one of the juried exhibitions of creative kaleidoscopes was held at the Science Museum in Tokyo in December, 2011. There were 48 entries with various ideas and unique themes.

The Grand Prix went to Michihiro Murakoshi's "Let us go forward". After the devastated earthquake of March 11th, he and all of us realized that our lives were heavily dependent on the active earth. In order to go forward, we need to appreciate, though still in

awe, all the phenomena the earth has given us. So he put his thoughts into this kaleidoscope.

The exterior is a broken clock which stopped at 2:46 pm, the moment the big earthquake happened. From the top of the clock you will look into 2 different mirror systems and find images of beautiful sea and active magma. Very unique images are also projected on the clear globe on the left top. Continents are filled with kaleidoscope patterns.

There were several entries with the themes hoping for the recovery, which we all shared and were encouraged.



KaLightoscope Christmas



Galt House Hotel in Louisville Kentucky presented a unique and unrivaled KaLightoscope attraction this past Christmas. You could wander through a massive landscape of larger-than-life lighted holiday sculptures and enjoy a more re-imagined and interactive KaLightoscope display on a walking path that has a surprise

around every corner! Chinese artisans from Zigong, China carefully crafted each sculpture by hand. Made of sheer, painted fabrics, each towering sculpture is enhanced by glowing light, color, and an imaginative setting. The attraction included eleven themed areas with each display representing special Christmas scenes.



“Meddling with a Masterwork”

submitted by Nancy Stieber

In 1999 I purchased an Auger/Raredon American Parlor Scope on eBay. There was no competition and I got it by meeting the reserve price of \$1000.



The kaleidoscope's large image, perfect optics, and complex images were magnificent. However, I was disappointed because the images didn't always display the brilliant beauty I expected. The colors were harmonious only about 50% of the time. About 15% of the time they were disturbingly discordant. The problem was too much dull beige lampwork.

In 2009, the scope needed repair and I sent it to Wiley Jobe, asking him to take the beige bits out and add color. The result was terrific. The scope was now producing great images about 75% of the time.

Yet it was still producing discordant images about 10% of the time. Some collectors are unhappy if the line between the mirrors is visible or if mirrors aren't 100% perfectly aligned. In my case, there's nothing more offputting than clashing colors.

Then a light bulb flashed above my head. What if I could open the object cell and remove the discordant pieces? I could then adjust the lampwork until it reached a good mix – just as I manipulate scopes with open cells.

But the Auger/Raredon wasn't designed with an open object cell. How would I open it? I was terrified of doing something that would hurt the scope. Sending it back to Wiley wouldn't solve the problem because I wanted to adjust the color scheme myself.

Wiley kindly provided some directions. First, take a vise (do I even have a vise?). Then make two blocks out of wood each cut with half the circumference of the scope barrel. Clamp the scope so the barrel is held securely in the vise and pull on the object cell until it pops off. Wiley's careful explanation had me convinced that this was far beyond my capabilities.

Confronted with my hesitation, Wiley then had a brilliant idea. When he had repaired the scope, he hadn't been able to pull off the object cell with brute strength. That's why he used a vise. But he had

put a thin coat of Vaseline-like substance inside the scope so that pulling off the object cell would become easier. Even someone as inept as I am might be able to do it. A rubber O ring is holding the object cell in place. There's a groove on the outside of the scope barrel and a corresponding groove on the inside of the object cell. The O ring rests inside those grooves, holding the cell on the barrel. All you have to do is pull hard enough to dislodge the cell from the O ring.

And I did it! I pulled gingerly at first, but then I gave a good yank and the cell began to move. With a bit more effort, all I had to do was pull it off, remove a wire clip holding the glass plate at the back of the object cell, take out the circle of glass, and there was the lampwork, ready for me to adjust.

I took out the offending pieces and started adding and subtracting lampwork. After playing with the colors, I was able to arrive at a new arrangement that produces good images 100% of the time and never ever produces discordant compositions. It's a medley of green, blue, turquoise, purple, lavender, pink, red, and clear glass.

Now I have a scope that never stops giving pleasure. Some may call meddling with a masterwork this way sacrilege; I call it fulfilling the scope's promise.



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On the web at:

www.BostonCraftWorks.com

Classified Ads

1990s Kaleidoscope Collection for sale
mint condition / many collector scopes /
will sell individual scopes.
Paul Larsen 865/932-6172
LOLD41@AOL.COM

BUSH Parlor Kaleidoscope.
Four leg pedestal model.
1873 Providence, RI trademark \$3,000
Contact: jparker36@twcny.rr.com
315-508-5334

I am looking for sold-out pieces in good
condition for my customers.

1. Knapp's *Integration* with seashell images.
2. Durette's *Christmas Scopes*
(limited edition) which are completed.

Please contact Kaleidoscopes Japan at
info@kaleidoscopes.jp

... A Look Back in Time ...

The following kaleidoscopes were among those highlighted in the review of the 1989 Scope Show in Strathmore Hall. Among the more fanciful creations, Willie and Alicia Stevenson showed a six and half



foot scope, "Whatever Blows Your Skirt Up", a giant automatic polyan-gular scope with hand painted silk scarves in the object changer. The Stevensons also showed "Home Planet I, a high tech table scope with a blown glass orb by Shantidevi floating

in an upright steel container. Shantidevi also created a bottom-lit foot long kaleido-scope, "Let the Dreamers Wake the Nation", consist-ing of three interchangeable gazing balls on a stage and an object chamber filled with fluid filled ampules in odd shapes. And Any Hnatko created a menagerie of whimsical birds and beasts surrounding triangular Tiffany glass scope bodies.



John Culver had a series of one of a kind scopes, with hand blown marbles by Josh Simpson, Robert Licht-man and Shantidevi. Charles Karadimos introduced a tapered conical glass body scope using slumped glass and his signature object chamber. And Sherry Moser brought a six-sided glass body side lit scope, "Light Dancer", which came with a micro flashlight to shine in the scope's windows.

Other unusual kaleidoscopes appearing in 1990 in-cluded Randy Knapp's "Star Jumper", a rocking ka-leidoscope made in a limited edition of exotic hard-woods with a 2 mirror system, 5 point image and using lamp worked glass, dichroic coatings and de-fraction lenses. Steven and Carmen Colley updated their miniature scope necklace, still using jewels and stones, but now with tiny mirrors on the inside and a turning object case. For those more mechanical-ly minded scope lovers, Jon Metzger was planning "DaVinci", a 3-mirror wooden parlor scope with a gear mechanism. Turning the crank on the side of the scope engages gears that mesh with gears turning the object case. Kay Winkler created a stained glass parlor scope with hand painted roses on the exterior, and object cells filled with a variety of objects and shapes - nearly 300 pieces of lamp worked objects, bits of rose quartz, amethyst and garnets plus hand blown glass bits and antique beads.

R Scott Cole
Tips and Techniques Specialist



Scott teaches many classes throughout the year.
See the schedule on the back page.

Does Size Make a Difference?

So, do you like to work big? After 15 years of toying with the idea, the process has begun to transform an old silo into a kaleidoscope at the John C Campbell Folk School.

While not an original idea, there are several things that make this a special project. It will have an actual object chamber utilizing natural sunlight (and solar lights at night). The viewer will be able to move the objects to change the imagery at will, if they wish. It builds on a relatively long tradition of kaleidoscope education. It will be free and open to the public.

If you are not familiar with the Campbell Folk School, it is located on 300 acres in Brasstown, in the far Western mountains of North Carolina. Founded in 1925, it is a community-based school offering a plethora of classes in traditional and contemporary craft as well as music and dance. I began teaching kaleidoscope classes there in 1985 and the kaleidoscope program has grown to 10 week long and weekend classes taught by several different instructors throughout the year. Through the years, there have been over 1200 students who have learned some of the intricacies and challenges of making quality kaleidoscopes from scratch. (By the way, the school is only 2 hours north of Atlanta, in case you want to include a class or a visit in conjunction with the Convention in April)

The silo is a modest 10' x 30', which allows sufficient space for several people inside to view at one time. An initial design has been conceptualized to maximize the visual experience while trying to keep costs reasonable. Some of the design will undoubtedly evolve as this project manifests into reality. (It's not like I have made lots of silo kaleidoscopes) The budget has been prepared with a fundraising campaign in 2012. Once the money is accounted for, it should only be a matter of months...

As this kaleidoscope progresses, I will be happy to offer any insight to those of you who wish to work on this scale on your own. In the meantime, I welcome any ideas or suggestions that you might offer. I might even be willing to take donations.

CONVENTION NEWS

Your Atlanta Committee is busy working to make this an absolutely spectacular convention. You can help by making your reservations early! Please come and encourage members who have not attended recently to come to this convention. Better yet, recruit a new member for the BKS! We have enough room to double our attendance! And for kaleidoscope lovers it's sure to be the more the merrier.

LOCATION: Atlanta GA – Gateway to the Southeast. Plan an extended vacation before or after the convention.

DATE: April 12-15, 2012. Atlanta should be in full bloom with dogwoods and azaleas.

REGISTRATION: You can register online and find more information on classes and schedule at www.brewsterkaleidoscopesociety.com/convention2012

HOTEL: Loews Atlanta Hotel. This beautiful new hotel was built in 2010. All of our meetings - Breakfasts, Sales Room, Banquet, Break-out Rooms - will be on the 14th floor with floor to ceiling views of downtown Atlanta or Piedmont Park. All of the rooms have similar views. For more info on the hotel, and to book your room at the special BKS rate of \$139/night (for nights of April 9-17 if booked by March 10, 2012), see the hotel's website:

<http://www.loewshotels.com/en/Atlanta-Hotel/GroupPages/brewster-kaleidoscope>.

GETTING THERE:

AIRPORT: Hartsfield International has more flights than any other airport in the United States. Hop on a train at the airport to go straight to the hotel for just \$2.50 one way. There is a MARTA stop one block from our hotel. Find more information about MARTA at <http://www.itsmarta.com>.

DRIVING: Atlanta is located at the intersection of Interstates I-20, I-75 and I-85.

THINGS TO DO NEARBY: The hotel is a few blocks walk to the High Museum of Art, Piedmont Park (Atlanta Dogwood Arts Festival is April 20-22) and the Botanical Gardens, the Margaret Mitchell House and Museum, and dozens of shops and restaurants in Colony Square. The MARTA line will take you within a few blocks of the Coca-Cola Museum, the Georgia Aquarium, the Fabulous Fox Theater (tours available), Centennial Olympic Park, and - for our sports fans - to the Braves Stadium (with a transfer to a shuttle). Other options a short drive away are the Atlanta History Museum and the Swan Coach House, The Cyclorama [a huge circular painting with a three-dimensional foreground depicting the Battle of Atlanta], Stone Mountain Park, and Lake Lanier.

(We are working on getting discount tickets)



22nd Brewster Kaleidoscope Society Convention

Atlanta, Georgia April 12-15, 2012

Register online (preferred) ... go to the convention link at www.brewstersociety.com/convention2012

NAME(S) _____
STREET _____
CITY _____ STATE _____ ZIP _____ COUNTRY _____
TELEPHONE _____ FAX _____
EMAIL * _____

ATTENDEE CATEGORY: ☐ Collector ☐ Exhibiting Artist ☐ Artist ☐ Retailer ☐ 2 day Retailer ☐ Family member

*You will receive confirmation via email, if available.

Print name(s) exactly as you want it to appear on your name badge.

Please submit a separate form for each person attending unless address and email are the same.

PLEASE INDICATE:

- ☐ First time to attend a Brewster Convention.
☐ I will be donating a door prize.
☐ I am interested in volunteering (We will contact you)
☐ Children will accompany me - list ages _____

Artists only:

- ☐ I will be submitting a piece for the silent auction.
☐ I will be unveiling a new scope.
☐ This is my first time to unveil.
☐ I wish to display at the new artists table.
(see online explanation of New Artist requirements)

Loews Atlanta Hotel

1065 Peachtree Street NE
Atlanta, Georgia, 30309

Phone: (404) 745-5000

Reservations: (888) 563-9736, Fax: (404) 745-5001

Specify Brewster Kaleidoscope Society or go to the hotel link at
<http://www.loewshotels.com/en/Atlanta-Hotel/GroupPages/brewster-kaleidoscope>

Room Rate: \$139/night (available April 9-17).

Special rate available until March 10, 2012.

Room cancellations must be made 48 hours prior to arrival dates.

You are responsible for making your own hotel reservations.

REGISTRATION FEE: \$285 per person : Postmark deadline February 26. Online deadline March 1.

Late registration **\$340 after March 1. NO EXCEPTIONS.**

\$ _____ for _____ registration(s) @ \$285 (\$340 after March 1, 2012)

\$ _____ for _____ Sat banquet only @ \$125 (for guest of registered convention attendee)

\$ _____ for _____ Peggy and Steve Kittelson class @ \$150 ... limited to 8 ... 3 hours

Name(s) of person attending _____

\$ _____ for _____ Judith Paul and Tom Durden class @ \$145 ... limited to 12 ... 4 hours

Name(s) of person attending _____

\$ _____ for _____ Bob and Grace Ade class @ \$140 ... limited to 10 ... 3 hours

Name(s) of person attending _____

\$ _____ for _____ Phil Coghil class @ \$140 ... minimum of 4, limited to 12 ... 3 hours

Name(s) of person attending _____

\$ _____ for _____ Luc and Sallie Durette class @ \$300 ... minimum of 15, limited to 25 ... 3.5 hours

Name(s) of person attending _____

\$ _____ for _____ Scott Cole class @ \$140 ... limited to 10 ... 3.5 hours

Name(s) of person attending _____

\$ _____ for _____ artist display table(s) @ \$100 ... includes 2.5' x 6' skirted table and electricity

\$ _____ for _____ new membership or _____ renewal @ \$60 US, \$70 International. **You must be a BKS member to attend.**

\$ _____ for _____ 2 day retailer registrations @ \$175. Limited to wholesale ordering session on Thursday and
unveiling and sales room only on Friday. Programs, classes, and meals not included. (Retailers only)

\$ _____ **TOTAL**

See class details and schedule at
www.brewstersociety.com/convention2012

Class descriptions
on page 1

Online registrations preferred ... go to the convention link at www.brewstersociety.com/convention2012

If you have questions or would like to charge by phone, please contact: Emily Wert, Registration Coordinator

404-723-2310, email: wertfamily@gmail.com

Mail Registration and checks to: Emily Wert, BKS c/o Kaleidoscope Shop
2186 Henderson Mill Rd.,
Atlanta GA 30345

Make checks payable to The Brewster Society

VISA/MC # _____ Exp. date: MM/YY _____ Security code _____

BKS Convention Cancellation Policies:

Registration Fees: Full Refund less \$25 cancellation fee* per person - Up to 30 days in advance of the 1st day of the event

50% Refund less \$25 cancellation fee* 10-29 days in advance of the 1st day of the event.

Nonrefundable within 10 days of the event. No refund requests will be considered after the beginning of Convention. No refunds on memberships.

*plus any processing fees that apply to the transaction

Exhibit Space Fee: Nonrefundable within 30 days of the convention

Class fee: Nonrefundable within 30 days of the convention

Notes: Special circumstances may be considered upon written request at the time of cancellation.

Refunds will be paid by check no later than 30 days following the close of the convention.

2012 Schedule of Kaleidoscopic Events

April 12 - 15: The 22nd Brewster Kaleidoscope Society Convention

Atlanta GA ... Registration form on page 15

*I'd like to buy the World
a Scope...*

May 4 - 31 : Reflections Kaleidoscopes 5th Annual Invitational Show 'What Next ...'

Reception during Mendocino's 2nd Saturday Gallery Walk May 12, 5:00-8:00 pm

Artists are encourage to submit new, unique and/or existing work for inclusion in the show.

More details later...

News from Shinichi Okuma ...

A new kaleidoscope museum will be opening in Japan July 2012. The history of 200 years of kaleidoscopes will be featured. More information to come.

... Scott Cole's Class Schedule ...

January 22-29	John C Campbell Folk School	Brasstown NC	Advanced
February 17-19	John C Campbell Folk School	Brasstown NC	Skills
April 12-15	Brewster Society Convention	Atlanta GA	Special
April 27-29	John C Campbell Folk School	Brasstown NC	Skills
May 11-13	Jacksonville Center for the Arts	Floyd VA	Skills
June 10-16	John C Campbell Folk School	Brasstown NC	Skills

- Other classes will likely be scheduled so feel free to inquire about additions.
- Classes are usually full, so be sure to register early.
- Special advanced projects can be arranged during most intermediate or skills classes, contact Scott.
- For registration information, please contact the sponsoring organization:

John C Campbell Folk School	800-365-5724	
Scott Cole Laughing Eye Studios	828-837-6103	scott@laughingeye.com
Jacksonville Center for the Arts	540.745.2784	



THE BREWSTER KALEIDOSCOPE SOCIETY

www.brewstersociety.com

P.O. Box 95

Damascus MD 20872

